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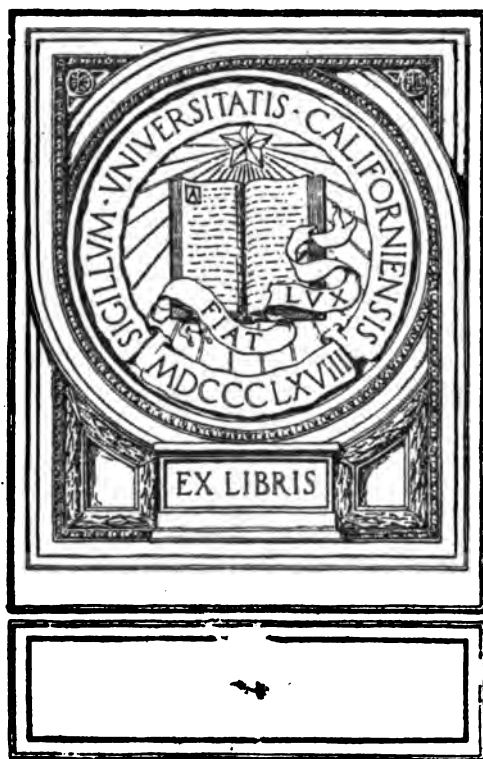
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Cupid *in* Arcady

A Pastoral Cantata
(Song Cycle)

WORDS FROM THE ELIZABETHAN POETS.

MUSIC
By W. H. Pommer.
OP. 15.

THE JOHN CHURCH COMPANY,
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Cupid in Arcady.

PROLOGUE.

(TENOR.)

Come, shepherd swains, that wont to hear me sing,
Now sigh and groan!
Dead is my Love, my Hope, my Joy, my Spring;
Dead, dead, and gone!
O, She that was your Summer's Queen,
Your days' delight,
Is gone and will no more be seen;
O, cruel spite!
Break all your pipes that wont to sound
With pleasant cheer,
And cast yourselves upon the ground
To wail my Dear!
Come, shepherd swains, come, nymphs, and all a-row
To help me cry
Dead is my Love, and, seeing She is so,
Lo, now I die!

I.

(SOPRANO, ALTO, TENOR, BASS.)

Hark! Hark! Hark! jolly shepherds,
Hark yon lusty ringing!
How cheerfully the bells dance,
The whilst the lads are springing!
Go we then, why sit we here delaying,
And all yond merry wanton lasses playing?
How gaily Flora leads it,
And sweetly treads it!
The woods and groves they ring,
Lovely resounding
With echoes sweet rebounding.

See! See! See! lads and lasses,
See yon graceful dancing!
All nature smiles approving,
The shepherds' joy enhancing!
Go we then, why sit we here delaying,
And all yond merry wanton lasses playing?
How gaily Flora leads it,
And sweetly treads it!
How cheerfully the bells dance,
The whilst the lads are springing!
The woods and groves they ring,
Lovely resounding
With echoes sweet rebounding.

II.

(TENOR.)

Diaphenia, like the daffadowndilly,
White as the sun, fair as the lily,
Heigho, how I do love thee!
I do love thee as my lambs
Are beloved of their dams:
How blest were I if thou wouldst prove me!
Diaphenia, like to all things blessed,
When all thy praises are expressed,
Dear joy, how I do love thee!
As the birds do love the Spring,
Or the bees their careful King:
Then in requite, sweet virgin, love me!

III.

(SOPRANO, ALTO.)

If any young man win a maid.
Happy man is he;
By trusting him she is betray'd,
Fie upon such treachery!
If maids win young men with their guiles,
Heigho, guileful grief!
They deal like weeping crocodiles,
That murder men without relief.
If every maid were like to me,
Heigho, hard of heart!
Both love and lovers scorn'd should be,
Scorners shall be sure of smart.
If every maid were of my mind,
Heigho, heigho, lovely sweet!
They to their lovers should prove kind,
For kindness is for maidens meet.
Methinks love is an idle toy,
Heigho, busy pain!
Both wit and sense it doth annoy,
Both sense and wit we thereby gain.
Tush, Phyllis, cease! be not so coy,
Heigho, heigho, coy disdain!
I know you love a shepherd's boy,
Fie that maidens so should feign.
Well, Amaryllis, now I yield,
Shepherds, pipe aloud!
Love conquers both in town and field,
Like a tyrant fierce and proud.
The evening star is up ye see,
Vesper shines, we must away;
Would every lover might agree!
So we end our roundelay.

IV.

(ALTO, TENOR, BASS.)

Join, mates, in mirth to me,

Grant pleasure to our meeting;

Let Pan, our good god, see

How grateful is our greeting;

Join hearts and hands, so let it be,

Make but one mind in bodies three.

Cause all the mirth you can

Since I am now come hither,

Who never joy but when

I am with you together.

Join hearts and hands, so let it be,

Make but one mind in bodies three.

Sweet Orpheus' harp, whose sound

The steadfast mountains moved,

Let here thy skill abound

To join sweet friend beloved.

Join hearts and hands, so let it be

Make but one mind in bodies three.

Give leave your flocks to range,

Let us the while be playing

Within the elmy grange;

Your flocks will not be straying.

Join hearts and hands, so let it be,

Make but one mind in bodies three.

V.

(SOPRANO.)

In dew of roses steeping

Her lovely cheeks, Lycoris thus sat weeping:

"Ah, Dorus false, that hast my heart bereft me,

And now unkind hast left me!

Hear, alas, oh, hear me!

Ay me, ay me,

Cannot my beauty move thee?

Pity me, yet pity me,

Because I love thee.

Ay me, thou scorn'st the more I pray thee;

And this thou dost, and all to slay me.

Why, do then kill me, and vaunt thee;

Yet my ghost still shall haunt thee!"

VI.

(TENOR, BASS.)

"Shepherd, saw you not

My fair, lovely, Phyllis,

Walking on this mountain,

Or on yonder plain?

She is gone this way to Diana's fountain,

And hath left me wounded,

With her high disdain.

Ay me, she is fair,

And without compare!

Sorrow, come and sit with me;

Love is full of fears,

Love is full of tears,

Love without these cannot be.

Thus my passions pain me,

For my Love hath slain me;

Gentle shepherd, bear a part,

Pray to Cupid's mother,

For I know no other

That can help to ease my smart."

"Shepherd, I have seen

Thy fair, lovely, Phyllis,

Where her flocks are feeding,

By the river's side;

Oh! I much admire,

She, so far exceeding

In surpassing beauty,

Should surpass in pride.

But, alas! I find

They are all unkind;

Beauty knows her power too well.

When they list they love,

When they please they move,

Thus they turn our heaven to hell.

For their fair eyes glancing

Like to Cupid's dancing,

Roll about still to deceive us;

With vain hopes deluding,

Still dispraise concluding,

Now they love, and now they leave us."

"Happy shall I be

If she grant me favour,

Else for love I die;

Phyllis is so fair."

"Boldly then go see,

Thou may'st quickly have her;

Though she should deny

Yet do not despair."

"She is full of pride;

Venus be my guide!

Help a silly shepherd's speed!"

"Use no such delay,

Shepherd, go thy way,

Venture, man, and do the deed."

"I will sore complain me."

"Say that Love hath slain thee

If her favours do not feed;

But take no denial,

Stand upon thy trial,

Spare to speak, and want of speed."

VII.

(SOPRANO, ALTO, TENOR, BASS.)

When May is in his prime,
 Then may each heart rejoice;
 When May bedecks each branch with green,
 Each bird strains forth his voice.
 The lively sap creeps up
 Into the blooming thorn;
 The flowers, which cold in prison kept,
 Now laugh the frost to scorn.
 May pricketh tender hearts
 Their warbling notes to tune;
 Full strange it is, yet some, we see,
 Do make their May in June.
 Thus things are strangely wrought
 Whiles joyful May doth last;
 Take May in time! when May is gone,
 The pleasant time is past.
 All ye that live on earth,
 And have your May at will,
 Rejoice in May as we do now,
 And use your May with skill!
 Use May while that you may,
 For May hath but his time!
 When all the fruit is gone it is
 Too late the tree to climb.

VIII.

(ALTO.)

Ladies and nymphs, come listen to my plaint,
 On whom the cheerful sun did never rise;
 If pity's strokes your tender breasts may taint,
 Come learn of me to wet your wanton eyes,
 For Love in vain the name of pleasure bears;
 His sweet delights are turned into fears.
 My life was light, my blood did spirt and spring,
 My body quick, my heart began to leap,
 And every thorny thought did prick and sting,
 The fruit of my desired joys to reap;
 But he, on whom to think my soul still tires,
 In bale forsook and left me in the briars.
 Thus fancy strung my lute to lays of love,
 And Love hath rocked my weary muse asleep;
 And sleep is broken by the pain I prove,
 And every pain I feel doth force me weep;
 Then farewell fancy, love, sleep, pain, and sore,
 And farewell weeping, I can wail no more.

IX.

(SOPRANO, TENOR.)

Corydon, arise, my Corydon!
 Titan shineth clear.
 Who is it that calleth Corydon?
 Who is it that I hear?
 Phyllida, thy true love calleth thee,
 Arise then, arise then;
 Arise and keep thy flock with me!
 Phyllida, my true love, is it she?
 I come then, I come then,
 I come and keep my flock with thee.
 Here are cherries ripe for my Corydon;
 Eat them for my sake.
 Here's my oaten pipe, my lovely one,
 Sport for thee to make.
 Here are threads, my true love, fine as silk,
 To knit thee, to knit thee,
 A pair of stockings white as milk.
 Here are reeds, my true love, fine and neat,
 To make thee, to make thee,
 A bonnet to withstand the heat.
 Yonder comes my mother, Corydon,
 Whither shall I fly?
 Under yonder beech, my lovely one,
 While she passeth by.
 Say to her thy true love was not here;
 Remember, remember,
 To-morrow is another day.
 Doubt me not, my true love, do not fear,
 Farewell then, farewell then,
 Heaven keep our love alway.

X.

(BASS.)

Clorinda false, adieu! thy love torments me.
 Let Thyrsis have thy heart, since he contents thee.
 Oh, grief and bitter anguish!
 For thee, for thee I languish;
 Fain I, alas! would hide it,
 Oh! but who can abide it?
 I cannot, I, abide it.
 Adieu then, Adieu,
 Farewell! farewell!
 Leave my death now desiring,
 For thou hast thy requiring,
 Thus spake Philistus on his hook relying,
 And sweetly fell a-dying.

XI.

(SOPRANO, ALTO, TENOR, BASS.)

Jolly shepherd on a hill,
 On a hill so merrily,
 On a hill so cheerily,
 Fear not, shepherd, there to pipe thy fill.
 Fill every dale, fill every plain;
 Both sing and say, "Love feels no pain."

Jolly shepherd on a green,
 On a green so merrily,
 On a green so cheerily,
 Be thy voice shrill, be thy mirth seen.
 In every jig, in every lay
 Both sing and say, "Love lasts for aye."

XII.

(TENOR.)

I lov'd a lass, a fair one,
 As fair as e'er was seen;
 She was indeed a rare one,
 Another Sheba Queen.
 But, fool as then I was,
 I thought she lov'd me too;
 But now, alas! she's left me,
 Falero, lero, loo.

Her hair like gold did glisten,
 Each eye was like a star,
 She did surpass her sister,
 Which pass'd all others far,
 The tears stood in her eyes,
 Like to the morning dew;
 But now, alas! she's left me,
 Falero, lero, loo.

Her cheeks were like the cherry,
 Her skin as white as snow;
 When she was blythe and merry,
 She angel-like did show;
 The world went round about,
 No cares we ever knew:
 But now, alas! she's left me,
 Falero, lero, loo.

XIII.

(ALTO, BASS.)

We must not part as others do,
 With sighs and tears, as we were two:
 Though with these outward forms we part,
 We keep each other in the heart.
 What search hath found a being where
 I am not, if that thou be there?

True love hath wings, and can as soon
 Survey the world as sun and moon;
 And ev'rywhere our triumphs keep
 O'er absence which makes others weep;
 By which alone a power is given
 To live on earth, as they in heaven.

XIV.

(SOPRANO.)

In the merry month of May,
 In a morn by break of day,
 Forth I walk'd by the wood-side,
 When as May was in his pride:
 There I spied all alone,
 Phyllida and Corydon.
 Much ado there was, God wot!
 He would love and she would not.
 She said never man was true;
 He said, none was false to you.
 He said, he had loved her long;
 She said, Love should have no wrong.
 Corydon would kiss her then;
 She said, maids must kiss no men,
 Till they did for good and all;
 Then she made the shepherd call
 All the heavens to witness truth
 Never loved a truer youth.
 Thus with many a pretty oath,
 Yea and nay, and faith and troth,
 Such as silly shepherds use
 When they will not Love abuse,
 Love which had been long deluded,
 Was with kisses sweet concluded;
 And Phyllida, with garlands gay,
 Was made the lady of the May.

XV.

(SOPRANO, ALTO, TENOR, BASS.)

Sweet Music, sweeter far
 Than any song is sweet;
 Sweet Music, heavenly rare,
 Mine ears (O peers!) doth greet.
 You gentle flocks, whose fleeces, pearl'd with dew,
 Resemble heaven, whom golden drops make bright,
 Listen, O listen! now, O not to you
 Our pipes make sport to shorten weary night.
 But voices most divine,
 Make blissful harmony;
 Voices that seem to shine,
 For what else clears the sky?
 Tunes can we hear, but not the singers see;
 The tunes divine, and so the singers be.
 "Glory to glory's King!
 And peace all men among!"

Cupid in Arcady.

The Mad Shepherd's Song,
as a Prologue.

TENOR.

W. H. Pommer, Op. 15.

Poco sostenuto.

The first system of the musical score. It features a tenor line and a piano accompaniment. The piano part begins with a series of chords in the right hand and a melodic line in the left hand. The tempo is marked 'Poco sostenuto'. Dynamics include 'p' (piano) and 'cresc.' (crescendo). The piano part is marked 'con espress.' (con espressione).

The second system of the musical score. It continues the tenor and piano parts. The piano part features a series of chords and a melodic line. The tempo remains 'Poco sostenuto'. Dynamics include 'f' (forte) and 'dim.' (diminuendo). The piano part is marked 'con espress.' (con espressione).

The third system of the musical score. It features a tenor line and a piano accompaniment. The tempo is marked 'Andante'. The piano part begins with a series of chords in the right hand and a melodic line in the left hand. Dynamics include 'p' (piano), 'dim.' (diminuendo), and 'pp' (pianissimo). The piano part is marked 'con espress.' (con espressione).

Come, shep-herd swains, that

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Musical score for "The Death of the Virgin" by Franz Schubert. The score is in 3/4 time and consists of two systems. The first system features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with the lyrics "wont to hear me sing, Now sigh and groan! Dead is my". The piano accompaniment starts with a series of chords in the right hand and a single note in the left hand. The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Dead is my". The piano accompaniment features a series of chords in the right hand and a single note in the left hand. The score is marked with "cresc." and "f" dynamics.

Love, my Hope, my Joy, my Spring; —————

dim.

ten.

dim.

Dead, dead, and gone!

ten.

p

p

ten.

Dead, dead, and gone! O, She that was your

ten.

ten.

ten.

cresc.

3

Sum - mer's Queen, Your days' de - light, Is gone,

and will no more be seen;

O, cru - el

spite! Break all your pipes that wont to

f *stringendo.* *ten.*

ten. *p*

ten. *p*

mf *3*

mf

poco a poco cresc. e più animato.

sound With pleas - ant cheer, And cast your - selves upon the

ten.

poco a poco cresc. e più animato.

ff con gran passione.

ground, To wail my Dear! Come,

ff con gran passione.

shep - herd swains, come, nymphs, ah,

ten.

ten.

come, and all a - row To help

me cry: To help me

cry. Break all your

pipes, and cast

precipitando. your-selves up- on the ground, To wail, to wail my Dear! *dim.*

Dead

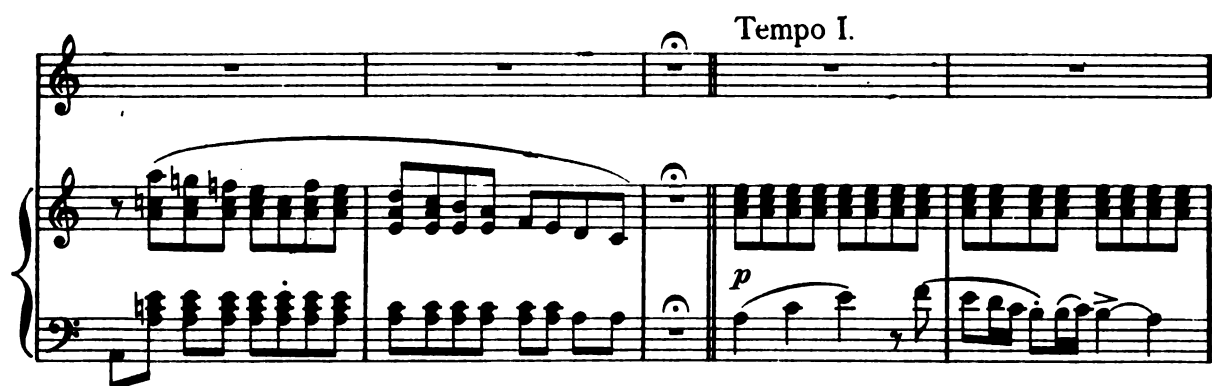
is my Love, and see - ing She is so, *ten.*



Lo, now I die!

ten.

This system features a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by the lyrics "Lo, now I die!". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one sharp (F#).



Tempo I.

p

This system continues the piano accompaniment. The tempo marking "Tempo I." appears above the vocal staff. The piano part features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *p* (piano) is present.



cresc. *f* *dim.*

This system shows a crescendo in the piano accompaniment, marked with *cresc.* and *f* (forte). It includes triplet markings in both hands. The system concludes with a decrescendo, marked with *dim.*



p *dim.* *pp*

This system continues the piano accompaniment, featuring a decrescendo marked with *dim.* and ending with a pianissimo (*pp*) dynamic. The piano part consists of chords in the right hand and a melodic line in the left hand.

No 1. Hark! Hark! Hark! Jolly Shepherds.

QUARTET OR CHORUS.

Vivace.

SOP. *f* 1. Hark!
2. See!

ALTO. *f*

TEN. *f* 1. Hark!
2. See!

BASS. *f*

Vivace.

p *cresc.* *f*

p

Hark! Hark! Jol - ly shep - herds,
See! See! Lads and lass - es,

p

Hark! Hark! Jol - ly shep - herds, Hark yon
See! See! Lads and lass - es, See yon

p

How cheer - ful - ly the bells dance,
All na - ture smiles ap - prov - ing,

lus - ty ring - ing!
grace - ful danc - ing!

The whilst the
The shep - herds'

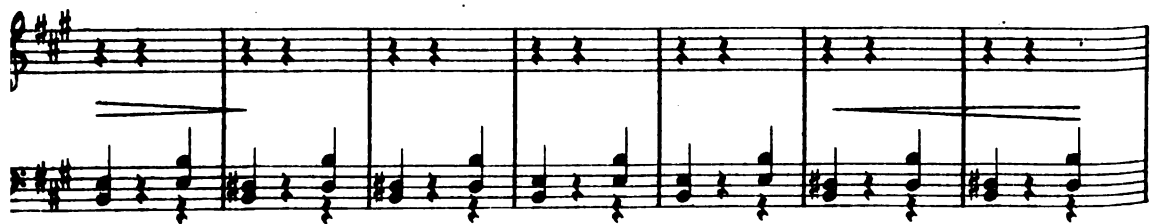
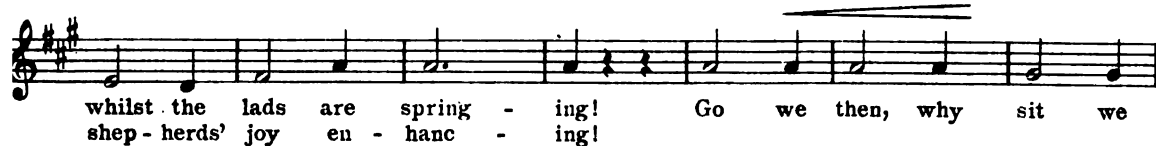
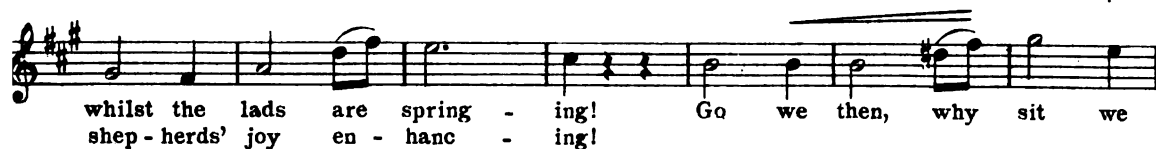
How cheer - ful - ly the bells dance,
All na - ture smiles ap - prov - ing,

lads are spring - ing!
joy en - hanc - ing!

The whilst the
The shep - herds'

Hark! Hark! Hark! jol-ly shep-herds, Hark yon
 See! See! See! lads and lass-es, See yon
 lads are spring-ing! Hark! Hark! Hark!
 joy en-hanc-ing! See! See! See!

lus-ty ring-ing! How cheer-ful-ly the bells dance, The
 grace-ful danc-ing! All na-ture smiles ap-prov-ing, The
 lus-ty ring-ing! How cheer-ful-ly the bells dance, The
 grace-ful danc-ing! All na-ture smiles ap-prov-ing, The
 How cheer-ful-ly the bells dance, The
 All na-ture smiles ap-prov-ing, The



p poco poco cresc.

wan - ton lass - es play - ing, — play - ing? How gai - ly Flo - ra

p

wan - ton lass - es play - ing, — play - ing? How gai - ly Flo - ra

p poco poco cresc.

wan - ton lass - es play - ing, — play - ing? Hark! —

p

How gai - ly Flo - ra

p poco poco cresc.

leads — it, And sweet - ly — treads it! How cheer - ful - ly the

leads — it, And sweet - ly — treads it! Hark! —

How cheer - ful - ly the

leads — it, And sweet - ly — treads it!

bells — dance, The whilst the lads are spring - ing! The woods — and

The woods — and

bells — dance, The whilst the lads are spring - ing! The woods — and

groves they ring, Love-ly re -

groves they ring, Love-ly re -

groves they ring, Love-ly re -

p

sound - ing With ech - oes sweet re - bound - ing, re - bound - ing; The

sound - ing With ech - oes sweet re - bound - ing, re - bound - ing; The

sound - ing With ech - oes sweet re - bound - ing, re - bound - ing; The

cresc.

cresc.

cresc.

f

woods and groves they ring,

woods and groves they ring,

woods and groves they ring,

f

Love-ly re - sound - ing With ech - oes sweet re - bound -

Love-ly re - sound - ing With ech - oes sweet re - bound -

Love-ly re - sound - ing With ech - oes sweet re - bound -

sempre forte

- ing.

- ing.

- ing.

emarcato.

No 2. Diaphenia, like the daffadowndilly.

TENOR.

Andante grazioso.

The piano introduction is in D major, 2/4 time, marked 'Andante grazioso'. It features a melody in the right hand and a supporting bass line in the left hand, both starting with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, while the bass line uses chords and single notes.

The vocal entry begins with a piano (*p*) dynamic. The lyrics are:

1. Di - a - phe - nia, like the daf - fa-down-dil - ly,

2. Di - a - phe - nia, like to all things bless - ed,
 The piano accompaniment continues with chords and single notes, maintaining the 'Andante grazioso' tempo.

The vocal entry continues with the lyrics:

White as the sun, fair as the lil - y, Heigh - ho, how I do love thee!

When all thy prais - es are ex - press - ed, Dear joy, how I do love thee!
 The piano accompaniment features a more active bass line with eighth notes. The tempo is marked 'rall.' (rallentando) at the end of the piece.

p a tempo.

how I do love thee! I do love thee as my lambs Are be-lov-ed-
 how I do love thee! As the birds do love the Spring, Or the bees their

*p a tempo. delicato.**rit.**a tempo.*

of their dams: How blest were I if thou wouldst prove me! —
 care-ful King: Then in re-quite, sweet vir-gin, love me!

*rit.**a tempo.**rit.**a tempo.*

How blest were I if thou wouldst prove me! —
 Then in re-quite, sweet vir-gin, love me!

*rit.**a tempo.**con espress.**rall.*

No 3. If any young man win a maid.

DUET.

Poco allegretto.

SOP.

ALTO.

The piano introduction is in 2/4 time, marked *p*. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. Hap - py
2. Heigh - ho

1. If a - ny young man win a maid
2. If ev'-ry maid were like to me,

The vocal parts enter with the lyrics. The piano accompaniment continues with chords and moving lines, marked *p*. The lyrics are: "1. Hap - py", "2. Heigh - ho", "1. If a - ny young man win a maid", and "2. If ev'-ry maid were like to me,".

man is he;
hard of heart!

Fie — up-on such
Scorn - ers shall be

By trust-ing him she is be-tray'd,
Both love and lov-ers scornd should be,

treach-er-y!
sure of smart.

Heigh - ho,
Heigh - ho, heigh-ho,

If maids win young men with their guiles,
If ev' - ry maid were of my mind,

guile - ful grief! They deal like weep-ing cro - co - diles, That mur - der men with
love - ly sweet! They to their lov - ers should prove kind, For kind-ness is for

out re-lief, They deal like weep-ing cro - co-diles, That mur-der men with-out re -
maid - ens meet, They to their lov - ers should prove kind, For kind-ness is for maid-ens

lief. —
meet. —

Me - thinks love is an

i - dle toy, Heigh-ho, — bus - y pain! Both wit and sense it doth an-joy, Both

sense and wit we there - by gain.

p Tush, Phyl-lis cease! be - not so coy,

p

Heigh-ho, heigh-ho, coy dis-dain! I know you love a shep - herd's boy, —

rit -

Me -

rit -

rit -

ar - dan - do. *Meno mosso.*

thinks love is an i - dle toy. Heigh-ho, heigh-ho,

ar - dan - do.

Fie that maid-ens so should feign.

ar - dan do.

bus-y pain!

con anima.

This system shows the beginning of a musical piece. It includes two vocal staves at the top and a piano accompaniment at the bottom. The vocal staves have a treble clef and a key signature of two flats. The piano part has a grand staff (treble and bass clefs) and a key signature of two flats. The tempo is marked 'con anima.'.

p Tempo I. *f* *p*

Well, Am - a - ryl- lis, now I_ yield, Shep - herds, pipe a-loud! Love

p *f* *p*

Ah! love-ly Phyl-lis, now you yield,

This system continues the musical piece. It features two vocal staves and a piano accompaniment. The tempo is marked 'Tempo I.'. The vocal staves have a treble clef and a key signature of two flats. The piano part has a grand staff (treble and bass clefs) and a key signature of two flats. The system includes dynamic markings: *p* (piano) and *f* (forte).

f *p*

con- quers both in town and field, Like a ty - rant fierce and proud. The

f *p*

This system continues the musical piece. It features two vocal staves and a piano accompaniment. The vocal staves have a treble clef and a key signature of two flats. The piano part has a grand staff (treble and bass clefs) and a key signature of two flats. The system includes dynamic markings: *f* (forte) and *p* (piano).

even-ing star is up, ye see, Ves-per shines, we must a-way; Would ev'-ry lov-er

p

might a - gree! — So we end our round - - - de - lay. —

p scherzando.

No 4. Join, mates, in mirth to me.

TRIO.

Moderato.

ALTO.

TEN.

BASS.

Moderato.

p

p

Join, mates, in mirth to me, Grant pleas - ure to our meet - ing; Let

p

Pan, our good god, see How grate-ful is our greet-ing; Join hearts and hands, so

Join hearts and hands, so

let it be, *p* Make but one mind in bod-ies three, one mind in bod-ies

let it be, *p* Make but one mind in bod-ies three, one mind in bod-ies

three.

three. *mf* Cause all the

mirth you can, Since I am - now come hith - er, Who nev - er joy but when I

Join hearts and hands, so let it
am with you to - geth - er. Join hearts and hands, so let it

p be, Make but one mind in bod - ies three, one mind in bod - ies three.
p be, Make but one mind in bod - ies three, one mind in bod - ies three.
p

mf
Sweet Or-phœus' harp, whose sound The

stead-fast moun-tains mov - ed, Let here thy skill a - bound To join sweet friends be-

lov - ed. Join hearts and hands, so let it be, Join hearts and hands, so let it be, Make

but one mind in bod - ies — three.

Give leave your flocks to range, Let us the while be
Join, —
Give leave your flocks to range, Let us the while be

play - ing With - in the elm - y grange; Your flocks will not be stray - ing.
Join, — Join hearts and hands, so let it be,
play - ing With - in the elm - y grange; Your flocks will not be stray - ing.

Join hearts and hands, so let it be, Make but one mind in

Join hearts and hands, join hands, — join hands, — join hands, Make but one mind in

Join hearts and hands, so let it be, Make but one mind in

bod - ies three, one mind in bod - ies three.

bod - ies three, one mind in bod - ies three.

bod - ies three, one mind in bod - ies three.

bod - ies three, one mind in bod - ies three.

L.H.

No 5. In dew of roses steeping.

SOPRANO.

Andante.

p

p

p

dew of ros - es steep - - ing Her love - - ly

p

cheeks, ————— Ly - co - ris thus sat

weep - - ing: ————— *mf* "Ah,

con espress.

Do - rus false, that hast my heart be - reft me, And now un - kind hast

left me! ————— *p*

The first system of the score begins with a piano introduction. The right hand features a series of sixteenth-note runs and chords, while the left hand plays a steady eighth-note accompaniment. The music is in 3/4 time and G major.

The first line of the song begins with the vocal melody in the right hand, marked *mf* (mezzo-forte). The lyrics are: "Hear, a - las! oh, hear mel Ay me, Ay". The piano accompaniment in the left hand consists of chords and eighth-note patterns.

The second line of the song continues the vocal melody in the right hand, marked *mf*. The lyrics are: "me, Can not my beau - ty move thee?". The piano accompaniment in the left hand continues with chords and eighth-note patterns.

The third line of the song continues the vocal melody in the right hand, marked *p* (piano). The lyrics are: "Pi - ty me, yet pi - ty me, pi - ty me, Be-". The piano accompaniment in the left hand continues with chords and eighth-note patterns.

cause I love thee. Ay

mf

Allegro agitato.

me, thou scorn'st the more I pray thee; And this thou dost, and all to

cresc.

cresc.

slay me. Why, do then kill me, and vaunt thee; Yet my

f

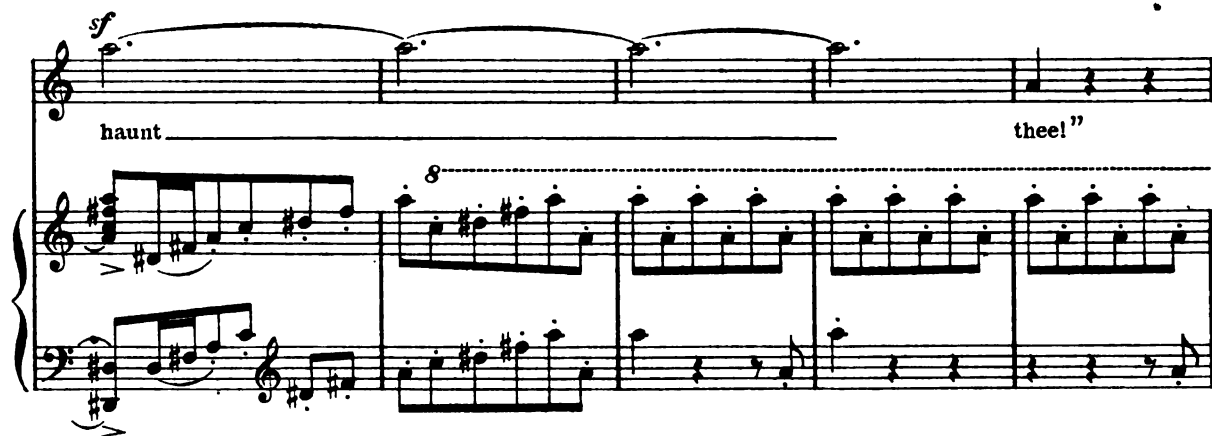
ghost, yet my ghost still shall

ff

ff

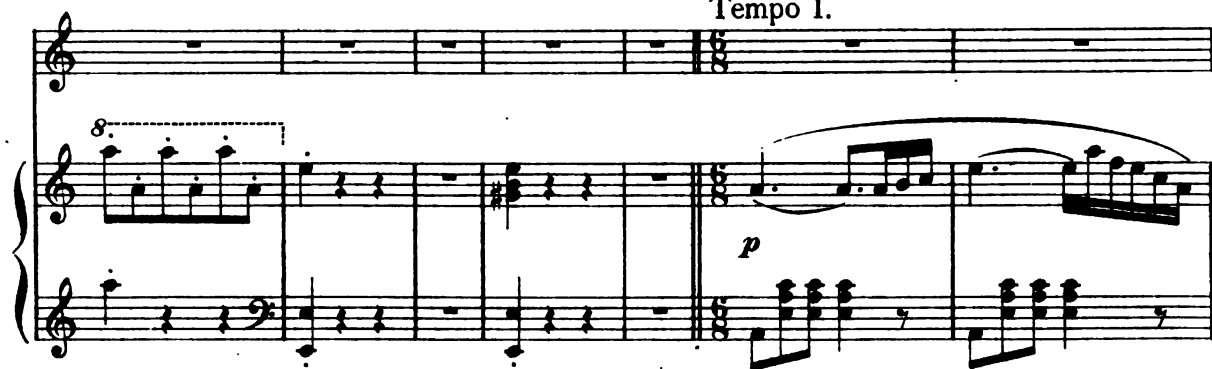
f

haunt _____ theel!"



Tempo I.

p



string.

f *p*



No 6. Shepherd, saw you not.

DUET, TENOR AND BASS.

Andante tranquillo.

Andante tranquillo.

p >

TENOR. *p*

"Shep - herd, saw you not My fair, love - ly,

The musical score consists of two systems. The first system features a Tenor vocal line and a piano accompaniment. The Tenor line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G2, a half note A2, and a half note B2. The second system continues the vocal line with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a half note G2, a half note A2, and a half note B2. The score is written in 4/4 time and includes lyrics for the Tenor part.

Phyl - lis Walk - ing on this moun - tain, Or on yon - der plain?

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one flat. The tempo is marked 'Andante' and the time signature is 4/4. The score consists of 12 measures. The first measure is a whole rest for the voice. The second measure has a half note for the voice. The third measure has a quarter note for the voice. The fourth measure has a half note for the voice. The fifth measure has a quarter note for the voice. The sixth measure has a half note for the voice. The seventh measure has a quarter note for the voice. The eighth measure has a half note for the voice. The ninth measure has a quarter note for the voice. The tenth measure has a half note for the voice. The eleventh measure has a quarter note for the voice. The twelfth measure has a half note for the voice. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line consists of a steady eighth-note pattern. The score is marked with a piano (p) dynamic and includes various musical notations such as slurs, ties, and rests.

p
She — is gone this way To — Di-a-na's

foun-tain, And hath left me wound-ed, With her high dis-dain.

cresc.
Ay me, she is fair, — And with-out com-pare! —
cresc.

mf *dim.*
Sor-row, come — and sit — with me; —
mf *dim.* *mf*

rall.

Meno mosso.

p Love is full of fears,

Love is full of tears,

p

Love with - out these can - not be.

Thus my pas-sions pain me, For my Love hath slain me;

più animato.

Tempo I.

p

Gen - tle shep - herd, bear a part, Pray to Cu - pid's moth - er, For I know no

p

Poco più animato.

oth - er That can help to ease my smart."

BASS. mf

Poco più animato.

mf

fair, love - ly, Phyl - lis, Where her flocks are feed - ing, By the riv - er's side;—

Oh! I much ad - mire, She, so far ex - ceed - ing In sur-pass-ing

beau - ty, Should sur-pass in pride. But, a-las! I find

Tempo I.

They are all un - kind; Beau - ty knows her pow'r too well.

p *rit.*

When they list they love,

Con energica.

When they please they move,

Thus they turn our

Tempo I.
p

heav'n to hell. For their fair eyes

glanc - - ing, Like to Cu - pid's danc - - - ing,

Roll a - bout still to de - ceive us; With vain

hopes de - lu - - - ding, Still dis - praise con -

clu - - ding, Now they love, and now they

leave us, Now they love and

rit. *a tempo.*

now _____ they leave _____ us?"

rit. *a tempo.*

TENOR.

p.

"Hap - py shall I be, If she grant me fa - vour Else for love I

p.

Allegro agitato.

die; Phyl-lis is _____ so fair."

f

"Bold-ly then go see, Thou mayst quickly have her;

Allegro agitato.

f

rit. Tempo I.

Though she should deny Yet do not despair."

rit. *pp*

TENOR.
p

"She is full of pride;— Ven-us be my guide!— Help— a

p

sil - - ly shep-herd's speed!"

BASS.

"Use— no such de-lay, ———"

Shep - herd, go - thy way,

Con energica.

Ven - - ture, man, and do the deed."

TENOR.
Tempo I.

"I will sore com - plain me, I will sore com - plain me."

BASS.
Andante sostenuto.

"Say that love hath slain thee If her fa-vours do not

feed; _____ But take no de - ni - al, _____

Stand up - on thy tri - al; _____ Spare to _____ speak, and

Tempo I.

want _____ of speed.?" _____

No. 7. When May is in his prime.

QUARTET OR CHORUS.

Allegretto. (Unaccompanied.)

SOP.

1. When May is in his prime, Then may each heart re -
2. May prick - eth ten - der hearts Their warb - ling notes to
3. All ye that live on earth, And have your May at

ALTO.

1. When May is in his prime, Re -
2. May prick - eth ten - der hearts, Re -
3. All ye that live on earth, Re -

TEN.

1. When May is in his prime, Re -
2. May prick - eth ten - der hearts, Re -
3. All ye that live on earth, Re -

BASS.

Allegretto.

(These small notes are to be used in practice only.)

joice; When May be-decks each branch with green, Each bird strains forth his voice. The
 tune; Full strange it is, yet some, we see, Do make their May in June. Thus
 will; Re - joice in May as we do now, And use your May with skill! Use

joice! When May be-decks each branch with green, Each bird strains forth his voice.
 joice! Full strange it is, yet some, we see, Do make their May in June.
 joice! Re - joice in May as we do now, And use your May with skill!

live - ly sap creeps up In - to the bloom - ing thorn; The flow'rs which cold in
things are strangely wrought Whiles joy - ful May doth last; Take May in time! when
May while that you may, For May hath but his time! When all the fruit is

Re-joyce! Re - joice! Re - joice!
Re-joyce! Re - joice! Re - joice!
Re-joyce! Re - joice! Re - joice!

pris - on kept, Now laugh the frost to scorn. Re-joyce! Re - joice!
May is gone, The pleas - ant time is past. Re-joyce! Re - joice!
gone it is Too late the tree to climb. Re-joyce! Re - joice!

When May is in his prime.
When May is in his prime.
When May is in his prime.

Re-joyce! Now laugh the frost to scorn. Re-joyce! Re - joice!
Re-joyce! Whiles joy - ful May doth last. Re-joyce! Re - joice!
Re-joyce! For May hath but his time. Re-joyce! Re - joice!

When May is in his prime.
When May is in his prime.
When May is in his prime.

No 8. Ladies and Nymphs.

ALTO

Con dolore.

La - dies, and nymphs, come lis - ten to my plaint, On

whom the cheer - ful sun did nev - er rise; If pi - ty's

strokes your ten - der breasts may taint, Come learn of - me to wet your

wan - ton eyes, For Love in - vain the name of plea - sure

mf

bears; His sweet de - lights are turned in - - - to

dim.

fears.

p

p con espress.

Con anima.

p

My life - was - light, my - blood did spirt and spring, My

p

cresc.

bod - y— quick, my heart be-gan to leap, And ev - 'ry thorn-y

cresc.

thought did— prick and sting, The fruit of my de - sir - ed—

f e marcato.

p Come prima.

joys to— reap; . But he, on whom to think my— soul still

p

tires, In bale for-sook and left me— in the briars, In

bale for - sook and left me in the briars.

Thus

fan - cy strung my lute to lays of love, And Love hath

rock'd my wea - ry muse a - sleep; And sleep is brok - en by the

pain I prove, And ev - 'ry_ pain I feel doth force me

weep; Then fare - well fan - cy, love, sleep, pain, and sore, And

fare - well weep - ing, I can wail no more.

pendendosi. pp

No 9. Corydon, arise, my Corydon.

DUET.

Allegretto.

SOP.

TEN.

Allegretto.

p

p

1. Co-ry-don, a-rise, my Co-ry-don! Ti-tan shin-eth clear.

2. Here are cherries ripe for my Co-ry-don; Eat them for my sake.

p

p

Who is it that call-eth Co-ry-don? Who is it that I hear?
 Here's my oat-en pipe, my love-ly one, Sport for thee to make.

p

p

Phyl-li-da, thy true love, call-eth thee, A-rise then, a-rise then; A-
 Here are threads, my true love, fine as silk, To knit thee, to knit thee, A

rise and keep thy flock with me, And keep thy flock with me!
 pair of stock-ings white as milk, As white as milk.

mf

cresc. *f*

p *cresc.*

Phyl - li - da, my true love, is it she? I come then, I come then, I
 Here are reeds, my true love, fine and neat, To make thee, to make thee, A

p *cresc.*

dim.

come and keep my flock with thee.
 bon - net to with-stand the heat.

dim. *p*

Poco agitato.

p *f*

Yon-der comes my moth-er, Co - ry-don, Whith-er shall I fly?

Poco agitato.

p *f* *p*

p *rall.*

Un-der yon-der beech, my love-ly one, While she pass-eth by.

p *rall.*

8

Andante amoroso.

p Say to her thy true love was not here; Re - mem -
p Doubt me not, — my true love, do not fear; Fare - well

Andante amoroso.

p

mf ber, re - mem - ber, Oh! Co - ry - don, my
mf then, fare - well then, Oh! Phyl - li - da, my

mf

true, true love! Oh! Co - ry - don, my true, true
 true, true love! Oh! Phyl - li - da, my true, true

love! Re - mem - ber, re - mem - ber, To -

love! Fare - well then, fare - well then, May

p

rall. mor - row is an - oth - er day. *a tempo.*

rall. heav - en keep our love al - way. *a tempo.*

p rall. *p con espress.*

perdendosi. *pp* *ppp*

Nº 10. Clorinda false, adieu.

BASS.

Andante maestoso.

The first system of the musical score is for the Bass part. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 3/4. The music starts with a whole rest, followed by a series of eighth and quarter notes. A piano (*f*) dynamic marking is present. The system concludes with a triplet of eighth notes.

The second system continues the Bass part. It features a piano (*f*) dynamic marking. The lyrics "Clo - rin - da false, a -" are written below the staff. The system ends with a complex rhythmic figure in the bass line.

The third system continues the Bass part. It includes a piano (*f*) dynamic marking and a *2^a* (second ending) marking. The lyrics "dieu! thy love tor - ments me. Let Thy - sis have thy" are written below the staff. The system concludes with a sixteenth-note triplet and a final cadence.

heart, since he con - tents thee. Oh, grief and bit - ter an - guish! Oh,

grief and bit - ter an - guish! For thee, ——— for thee, ——— for

thee ——— I lan - guish; Fain I, a - las! would

poco a

poco più agitato.

hide it, Oh! but who, but who can a - bide it?

poco più agitato.

I can-not, I, I can-not, I, a - bide it, a -

bide it. A - dieu, then, a - dieu, Fare - well!

calmato.

Fare - well! Fare - well!

dim.

Leave my death now de - sir - ing, For thou

p

hast thy re-quir - - ing, Thus spake Phi - lis - tus

on his hook re - ly - ing, And sweet - - - - -

- ly fell a - dy - - - - ing.

rall.

Nº 11. Jolly shepherd, on a hill.

QUARTET OR CHORUS.

Allegro con spirito.

SOP.

ALTO.

TEN.

BASS.

1. Jol - ly shep-herd,
2. Jol - ly shep-herd,

Allegro con spirito.

1. Jol - ly shep-herd,
2. Jol - ly shep-herd,

On a hill so mer - ri - ly, On a hill so
On a green so mer - ri - ly, On a green so

shep-herd on a hill,
shep-herd on a green,

On a hill so mer - ri - ly, On a hill so
On a green so mer - ri - ly, On a green so

On a hill so mer - ri - ly, On a hill so
On a green so mer - ri - ly, On a green so

shep-herd on a hill,
shep-herd on a green,

cresc.

cheer - i - ly, Fear not, shep - herd, there to pipe thy fill, _____
 cheer - i - ly, Be thy voice shrill, be thy mirth seen, _____

cresc.

cheer - i - ly, Fear not, shep - herd, there to pipe thy fill, _____
 cheer - i - ly, Be thy voice shrill, be thy mirth seen, _____

cresc.

cheer - i - ly, Fear not, shep - herd, there to pipe thy fill, _____
 cheer - i - ly, Be thy voice shrill, be thy mirth seen, _____

cresc.

Fear not, shep - herd, there to pipe thy fill. Fill eve - ry
 Be thy voice shrill, be thy mirth seen. In eve - ry

Fear not, shep - herd, there to pipe thy fill. Fill eve - ry
 Be thy voice shrill, be thy mirth seen. In eve - ry

Fear not, shep - herd, there to pipe thy fill. Fill eve - ry
 Be thy voice shrill, be thy mirth seen. In eve - ry

p

dale, fill eve-ry plain; Both sing and say, "Love feels no pain," Both
 jig, in eve-ry lay Both sing and say, "Love lasts for aye," Both

p

dale, fill eve-ry plain; Both sing and say, "Love feels no pain," Both
 jig, in eve-ry lay Both sing and say, "Love lasts for aye," Both

p

dale, fill eve-ry plain; Both sing and say, "Love feels no pain," Both
 jig, in eve-ry lay Both sing and say, "Love lasts for aye," Both

p

f *cresc.*

sing and say, "Love feels no pain." Fill eve-ry dale, fill eve-ry
 sing and say, "Love lasts for aye." In eve-ry jig, in eve-ry

f *cresc.*

sing and say, "Love feels no pain." Fill eve-ry dale, fill eve-ry
 sing and say, "Love lasts for aye." In eve-ry jig, in eve-ry

f *cresc.*

sing and say, "Love feels no pain." Fill eve-ry dale, fill eve-ry
 sing and say, "Love lasts for aye." In eve-ry jig, in eve-ry

f *cresc.*

ff

plain; Both sing and say, "Love
lay Both sing and say, "Love

ff

plain; Both sing and say, "Love
lay Both sing and say, "Love

ff

plain; Both sing and say, "Love
lay Both sing and say, "Love

ff

feels no pain?
lasts for aye?"

feels no pain?
lasts for aye?"

feels no pain?
lasts for aye?"

ff

No 12. I lov'd a lass, a fair one.

TENOR.

Andante sostenuto.



1. I lov'd a lass, a fair one, As fair as e'er was
2. Her hair like gold did glis - ter, Each eye was like a
3. Her cheeks were like the cher - ry, Her skin as white as



seen; She was in - deed a rare one, An - oth - er She - ba
star, She did sur - pass her sis - ter, Which pass'd all oth - ers
snow; When she was blythe and mer - ry, She an - gel - like did



Queen. But fool as then I was, I — thought she lov'd me
 far; The tears stood in her eyes, Like — to the morn - ing
 show; The world went round a - bout, No — cares we ev - er

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment consists of a series of chords and single notes in the right and left hands.

too; But now, a - las! she's left — me, Fa - le - ro, le - ro,
 dew; But now, a - las! she's left — me, Fa - le - ro, le - ro,
 knew; But now, a - las! she's left — me, Fa - le - ro, le - ro,

The second system of the musical score. The vocal line continues with a half note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3. The piano accompaniment continues with chords and single notes.

loo.
 loo.
 loo.

The third system of the musical score. The vocal line has three measures of whole notes, each labeled 'loo.'. The piano accompaniment continues with chords and single notes.

No 13. We must not part as others do.

DUET.

Allegro moderato.

ALTO.

mf *con passione.*

1. We must not part as
2. True love hath wings, and

BASS.

Allegro moderato.

mf *con passione.*

oth - ers do, With sighs _____ and tears, as we were
can as soon Sur - vey _____ the world as sun and

cresc.

cresc.

two: Though with _____ these out-ward forms we part, We
moon; And ev' - - - ry-where our tri - umphs keep O'er

f

f

dim. *mf*

keep ——— each oth - er in the heart. What search
ab - - - sence which makes oth - ers weep; By which

dim. *mf*

cresc.

- hath found a be - ing where I am ——— not, if that
- a - lone a power is given To live ——— onearth, as

cresc.

cresc.

f

thou be there? What search ——— hath found a be - ing
they in heaven, By which ——— a - lone a power is

f

where I am not, if that thou be
given To live on earth, as they in

ff

there?
heaven.

dim.

1 2

mf *rall.*

Nº 14. In the merry month of May.

SOPRANO.

Andantino grazioso.

The first system of the musical score. It features a vocal line for Soprano and a piano accompaniment. The tempo is marked 'Andantino grazioso'. The piano part begins with a piano (*p*) dynamic. The music is in 3/4 time and the key signature has one flat (B-flat).

leggiere.

In the mer - ry month of May, In a morn by break of day,

The second system of the musical score. The vocal line continues with the lyrics 'In the mer - ry month of May, In a morn by break of day,'. The piano accompaniment continues with a piano (*p*) dynamic. The tempo is marked 'leggiere'.

Forth I — walk'd by the wood - side, When as May was in his

The third system of the musical score. The vocal line continues with the lyrics 'Forth I — walk'd by the wood - side, When as May was in his'. The piano accompaniment continues. The system concludes with a double bar line.

p **Meno mosso.**

pride, When as May was in his pride: There I spi - ed all a-lone,

rall. *p* **Tempo I.**

Phyl - li - da and Co - ry-don. Much a - do there was, God wot!

p *p*

He would love and she would not. She said

rit. *rit.*

nev - er man was true; He said, none was false to

a tempo.

you. He said, he had loved her long; She said,

a tempo. *delicato.*

Love should have — no wrong. —

Poco meno mosso.

Co - ry - don — would kiss her then; She said, maids must

p

kiss no men, Till they did — for good and all; —

pp

Till they did — for good and all; — Then she made the

pp

shep - herd call — All the heav'ns to wit - ness truth —

— Nev - er loved a tru - er youth, — Nev - er loved a

Tempo I.

p

tru - er youth. — Thus with ma - ny a pret - ty oath, Yea and

p

nay, and faith and troth, Such as sil - ly shep - herds

use When they will not— Love a - buse, When they will not— Love a - buse,

p Meno mosso.

Love which had been long de - lud - ed,

p Tempo I.

Was with kiss - es sweet con - clud - ed, Was with kiss - es sweet con - clud - ed; And

cresc.

Phyl - - - - - li - da, with

cresc.

gar - lands gay, ——— Was made ———

f

— the la - dy of the May. ———

rit. *a tempo.*

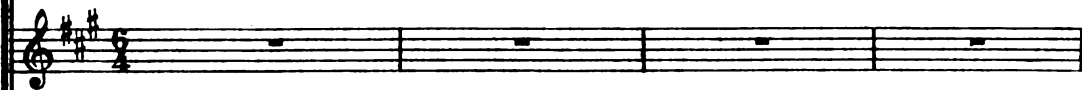
rit. *a tempo.*

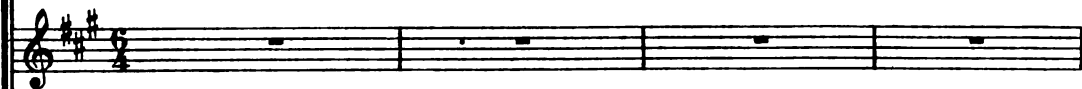
dim. *p*

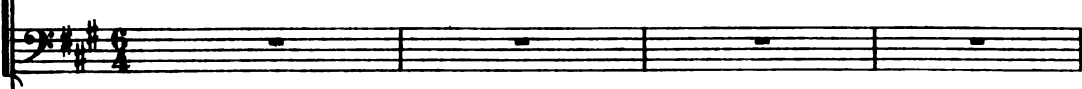
№ 15. Sweet Music.
QUARTET OR CHORUS.

Moderato religioso.

SOP. 

ALTO. 

TEN. 

BASS. 



p Sweet Mu - sic, sweet-er

p Sweet Mu - sic, sweet-er

p Sweet Mu - sic, sweet-er

p Sweet Mu - sic, sweet-er



far Than a - ny song is sweet; Sweet Mu - sic, heav'n-ly

far Than a - ny song is sweet; Sweet Mu - sic, heav'n-ly

far Than a - ny song is sweet; Sweet Mu - sic, heav'n-ly

rare, Mine ears, (O peers!) doth greet. You gen - tle flocks, whose

rare, Mine ears, (O peers!) doth greet. You gen - tle flocks, whose

rare, Mine ears, (O peers!) doth greet. You gen - tle flocks, whose

flee - ces, pearl'd with dew, Re - sem - ble heav'n, whom gold - en drops make bright, —

flee - ces, pearl'd with dew, Re - sem - ble heav'n, whom gold - en drops make bright,

flee - ces, pearl'd with dew, Re - sem - ble heav'n, whom gold - en drops make bright,

pp Lis - - - - ten! Lis - - - - ten!

pp Lis - - - - ten! Lis - - - - ten!

pp Lis - - - - ten! Lis - - - - ten!

pp Lis - - - - ten! Lis - - - - ten!

pp *poco cresc.*

p Lis - ten, O

p Lis - ten, O

p Lis - ten, O

p Lis - ten, O

dim.

p

lis - ten! now, O not to you — Our pipes — make

lis - ten! now, O not to you — Our pipes — make

lis - ten! now, O not to you — Our pipes — make

cresc.

sport to short - en wea - ry night.

cresc.

sport to short - en wea - ry night.

cresc.

sport to short - en wea - ry night.

cresc.

cresc.

2 1 8 2 1
8 2 5 3

2 1 3
8 2 5

p

But

p

But

p

But

p

But

f

dim.

p

2 1 3 2 1
5 4 5 3 2

3 2 1 2 1 2
5 3 2 4 2 3

3 1 2 3 3 1 2
5 2 3 5 2

2 4 1 2 4 2 1
4 5 2 4 5 3 2

voi - ces most di - vine, Make bliss - - - ful
 voi - ces most di - vine, Make bliss - - - ful
 voi - ces most di - vine, Make bliss - - - ful

har - mo - ny; Voi - - ces that seem to shine,
 har - mo - ny; Voi - - ces that seem to shine,
 har - mo - ny; Voi - - ces that seem to shine,

p For what else

p For what else

p For what else

p For what else

mf *p*

mf clears the sky?

mf clears the sky?

mf clears the sky?

mf clears the sky?

mf

cresc. e poco a poco più animato.

p

Tunes _____ can we hear, _____ but not _____ the

p

cresc. e poco a poco più animato.

Tunes _____ can we hear, _____ but not _____ the

p

cresc. e poco a poco più animato.

Tunes _____ can we hear, _____ but not _____ the

p

cresc. e poco a poco più animato.

p

cresc. e poco a poco più animato.

sing - ers see; The tunes _____ di -

sing - ers see; The tunes _____ di -

sing - ers see; The tunes _____ di -

ff *allargando.*

vine, and so,

ff *allargando.*

vine, and so,

ff *allargando.*

vine, and so,

ff *allargando.*

ff e marc. allargando.

and so the

and so the

and so the

ff *allargando.*

ff e marc. allargando.

dim. sing - - - ers be.

dim. sing - - - ers be.

dim. sing - - - ers be.

dim. sing - - - ers be.

dim.

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics "sing - - - ers be." and a *dim.* (diminuendo) marking. The piano accompaniment consists of a treble and bass staff with a *dim.* marking. The second system continues the piano accompaniment with a *dim.* marking.

The second system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics "sing - - - ers be." and a *dim.* (diminuendo) marking. The piano accompaniment consists of a treble and bass staff with a *dim.* marking. The third system continues the piano accompaniment with a *dim.* marking.

The first system of the musical score consists of four staves. The top three staves are vocal parts in treble clef, and the bottom staff is a piano accompaniment in bass clef. All staves are in the key of D major (two sharps). Measures 1-4 show the vocal parts with whole rests, while the piano accompaniment features a rhythmic pattern of eighth notes and chords, with some notes beamed together.

The second system of the musical score consists of four staves. Measures 5-8 show the vocal parts with whole rests, while the piano accompaniment continues with a rhythmic pattern of eighth notes and chords. The piano part includes dynamic markings: *dim.* (diminuendo) in measure 5, *pp* (pianissimo) in measure 6, and *p* (piano) in measure 8. The vocal parts enter in measure 8 with the lyrics "Glo -".

p

"Glo -

p

"Glo -

p

"Glo -

p

dim.

pp

p

ry_ to glo-ry's King!

ry_ to glo-ry's King!

ry_ to glo-ry's King!

ry_ to glo-ry's King!

mf *dim.*

And peace_ all men a -

And peace_ all men a -

And peace_ all men a -

And peace_ all men a -

pp *mf* *p*

TO VINDI
ALBERTO

This musical score is for a piece titled "TO VINDI ALBERTO". It is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The vocal parts enter with the word "mong!" in the first measure. The piano accompaniment features a complex, rhythmic pattern in the right hand, with chords and arpeggiated figures. The score is divided into two systems. The first system contains the vocal entries and the beginning of the piano accompaniment. The second system shows the vocal parts continuing with sustained notes, while the piano accompaniment continues with a similar rhythmic pattern. The piece concludes with a final chord in the piano part, marked with a fermata.

mong!"

mong!"

mong!"

mong!"

perdendosi.

pp

ppp

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